MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

SUMMER 1961

AMERICA'S GLASS HERITAGE

Historians believe that glassmaking was America's first industry. As early as 1608 a glass factory was operating in Jamestown, Virginia, about a year after the first colonists arrived from England. A "tryal of glasse" sent back to England in that year was the first factory-made product of the New World. Glass beads for trade with the Indians and other more ambitious forms were produced in the Jamestown glasshouses.

The simple materials needed to make glass, sand and cheap fuel (the primeval forests), abounded in America; but from the beginning the importation of skilled craftsmen was the key to successful production. Germans, Poles and Italians were brought to Jamestown by the London Company to operate its first but not very successful glasshouses at Jamestown.

Throughout the history of our country, glass has played an important role. The search for beautiful and decorative as well as useful glassware has gone hand in hand with American ingenuity and inventiveness. From the first crude pieces of glass produced at Jamestown to the mass-produced machine products of today, glass has been an important factor in our lives and in our economy.

American glass has played an important part in the development of this Museum. We have not only collected examples from all periods, but the industry has provided the chief source of our income. The Museum's founder, Edward Drummond Libbey, provided the funds from which most of the glass in this handbook has been acquired.

Otto Wittmann, Director

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

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SUMMER 1961 ***New Series: Volume 4, Number 3***

EDITOR: Otto Wittmann

ASSISTANT EDITOR: Millard F. Rogers, Jr.

COVER: Bowl, flask, footed dish and vase from Ohio glassworks at Zanesville and Kent, about 1820-1830. Museum purchases, 1953.

Pair of flip glasses with covers. Clear glass, shallow wheel-engraving. Ht. 10½″ each. Stiegel-type, late 18th century.

AMERICAN GLASS: 1608-1900

How fascinating it is to contemplate the history of American glass, its crude beginnings at Jamestown, its stature in industry today! When one realizes that glassmaking was the first manufacturing enterprise of the colonists, the amazing conclusion is how fragile and breakable were their initial manufactured products — seemingly not suited to the rigorous demands of colonization and frontier life. Yet the beads, bottles and drinking glasses the Jamestown workers presumably made were necessities, plain and utilitarian. This earliest American glass was intended for the English market in the mother country, but some objects must have been used in the Colony itself. Thus, the design and style of Jamestown products surely were English, beginning numerous borrowings of style and technique persisting to this day.

Sugar bowl. Dark blue glass, expanded diamond pattern. Ht. 6½". Stiegel-type, 1765-1774.

Opposite left: *Perfume bottle.* Amethyst color glass, diamond-daisy pattern. Ht. 5". Stiegel-type, 1765-1774.

Opposite right: *Mug.* Clear glass, enamelled designs. Ht. 6¼". Stiegel-type, 1765-1774.

The manufacture of glass in America languished for over 100 years following the Jamestown venture. Little glass was produced in this country between the early 17th century and Caspar Wistar's successful establishment of a glass factory in southern New Jersey about 1739. England banned Colonial manufacture of glass until 1767, so Wistar's efforts were defiant and dangerous. The tradition begun by his workmen and that of a neighboring factory opened at Glassboro in 1781 is known as *South Jersey.*

In American glass the South Jersey tradition expresses individuality in ornamentation and handsomeness of shape. South Jersey glass was generally free blown, the worker needing only his blowpipe and inventiveness plus a few simple tools to fashion a pitcher, bowl or bottle of beautiful design and decoration. Glass in the South Jersey style was made throughout the 18th century and into the 19th century. The colors were usually those occurring in the natural metal — green, amber, aquamarine — yet swirled and looped effects were sometimes achieved by the introduction of additional colors, such as opaque red or white. Much South Jersey glass has superimposed decoration on its body: crimped or pinched bands of glass, quilling, trailing or swirling. By far the most original and impressive decorative technique employed on South Jersey objects, however, was the *lily-pad* motif. Developed by American glass craftsmen, it has no known European antecedents and derives its name from the water lily stem and pad it resembles so well.

In 1769 a colorful and enterprising German glassmaker, Henry William Stiegel, intended to compete with European products by manufacturing glass of fine quality and design in his Manheim, Pennsylvania, works. His extravagant living and pretense of noble birth earned him the title of Baron, but he ended his life neglected, a poor man buried in an unknown grave. Because his products so closely resemble Continental glass, it is difficult to distinguish Stiegel ware from European. The glass thought to have been manufactured in Manheim is called *Stiegel-type*. Sophisticated in design, Stiegel-type glass reflects less of the glassblower's ingenuity than does South Jersey ware. Baron Stiegel standardized his products, allowing little room for eccentricities or individuality apart from set patterns and forms. Stiegel-type glass occurs in various colors. It is expertly shaped and frequently decorated with enamelled peasant motifs, wheel-engraved designs and pattern-molding. The rare diamond-daisy pattern impressed in certain flasks and cups apparently was an original Stiegel design, formed when the bubble of molten glass was inflated in a mold that impressed the design into its body.

During the Colonial period another German manufacturer of glass who emigrated to this country was John Frederick Amelung. With foreign financing and imported workers he established a glass factory near Frederick, Maryland, in 1784. Amelung called his glassworks The New Bremen Glass Manufactory in honor of Bremen, Germany, his former residence. It operated for one brief decade. His clear glass decanters, tumblers, flip glasses and goblets, occasionally engraved with commemorative inscriptions and dates, maintained

a high level of craftsmanship. The shallow wheel-engraving, gaily conceived and expertly done, was rococo in character and unequalled by anything produced by another 18th century or early 19th century American glasshouse.

Glass production was introduced to midwestern America by a Swiss immigrant, Albert Gallatin, who served as Secretary of the Treasury under Presidents Jefferson and Madison. His New Geneva Glassworks in western Pennsylvania opened in 1797, the first glasshouse west of the Allegheny Mountains. It was an important step for the young glass industry, logically following the westward movement of America's frontiers. Gallatin's glass factory attracted several Amelung workmen, who continued the tradition of free-blown and pattern-molded ware, but discarded the fine engraving techniques for more utilitarian demands. Typical Gallatin pieces produced before the factory's closing in 1807 are simple in shape and frequently pale green or yellow in color.

In the early 19th century many glasshouses prospered, shipped their wares on rivers or poor roads, and furnished glass for dozens of uses. Window glass and bottles were the principal products of these factories, but fine glassware was produced in every section of the country, forming the collected items of today's museums and private collections. Improvements in glass production too numerous to list were made, among them mechanical pressing. In the 19th century, workers frequently moved from glasshouse to glasshouse, enriching the traditions of one area with their own. South Jersey artisans worked in several New York State factories, such as Redwood (near Watertown), and Redford (near Plattsburg). The color of most New York State pieces is aquamarine or light green; the decorative technique most often employed is the lily-pad of South Jersey origin.

While midwestern glass factories flourished, those in New England continued to produce glassware of highest quality. The blow pipe, used since the time of Christ, has dominated the history of glass. However, an American invention in the late 1820's permitted the pressing of a molten mass of glass in a hand-operated mold into shapes of elegance and grace, creating new designs for ware known today as *lacy glass*. Simple molds, manually pressed together, produced salt cellars and cup plates that could inexpensively substitute for cut glass. This imitative nature also characterizes *blown three-mold glass*, a technique of the glass blower that employed a three-part mold connected by hinges to a base. The blower expanded the bubble within the closed mold until the metal filled the mold's valleys and ridges, the mold was opened, and the object then was manipulated with tools until complete.

Blown three-mold and pressed methods were not exclusive to New England, although the glasshouses of Keene (Marlboro Street), New Hampshire; the Boston and Sandwich Glass Company; and the New England Glass Company, Cambridge, Massachusetts, were important centers utilizing these techniques between 1800 and 1860. During these years companies in and around Pittsburgh were especially noted for their engraved, cut glass that emulated Irish

Vase with handles. Light blue glass, "quilled" or pinched decoration reflecting Venetian influence. Ht. 8¼". South Jersey, perhaps Wistar, about 1780.

Pitcher. Light green glass with lily-pad decoration (McKearin types II and III). Ht. 7½". South Jersey, early 19th century. The decoration is a unique American contribution to the art of glassmaking, for it does not appear in the decoration of glass anywhere else in the world.

and English cutting. The motifs were frequently geometrical in design, but natural forms of fruit and flowers or classical drapery and festoons were also engraved onto the glistening surfaces of celery glasses, tumblers and compotes.

Several important glass factories in the early 19th century were established in Ohio, where the works at Zanesville, Mantua, Ravenna and Kent produced pattern-mold and free-blown glassware of rich color and bold, ribbed design. Frequently the shapes followed the Stiegel tradition and were expanded by the blowpipe after the mold had imprinted its design. About 30 years ago the Stiegel tradition was strongly attached to these occasional pieces that bore no definite attribution. Archaeological excavations and study finally considered this unappreciated area as a significant American glass center, producing glassware distinguished by its simplicity and dominant ribbed structure.

Political figures, popular slogans, and national heroes often decorated American historical flasks and bottles produced throughout the 19th century. These colorful liquor containers were mold-blown in glasshouses where each factory competed for the lucrative business with novel designs and appealing mottoes. Many flask types have become prized items of collectors and museums.

In the late 19th century new techniques of coloring and ornamenting glass were devised. American products of the Victorian years incorporated a fanciful lot of styles, included most of the earlier techniques, and established cut glass as the quality standard of fine glass artistry.

The prismatic effects of light reflected through the many facets of a cut glass object have, to Americans, symbolized quality since Colonial times. Throughout our brief history, glass workers in America have cut and engraved glass, first primitively, then in a more skilled manner. By the last years of the 19th century American cut glass reached its zenith, when companies such as the New England Glass Company employed the best glass cutters, engravers and polishers obtainable.

The fashion for color variations, exciting surface textures and intricate shapes encouraged glass companies to produce *art glass* in a myriad of types. Thus were born the objects most often collected by Americans interested in their country's glass. The exotic names for art glass frequently recall their coloring or textures: Peach Blow, Amberina, Agata, Burmese, Pomona, Mother-of-Pearl, Vasa Murrhina, Tiffany Favrile.

American glass in The Toledo Museum of Art collections comprehensively illustrates a large portion of our country's artistic heritage. It is fitting that this Museum is known for its important and extensive glass collection. The Museum's founder, Edward Drummond Libbey, as head of the New England Glass Company (later in Toledo called the Libbey Glass Company), was one of America's most successful glass manufacturers. Through gifts and purchases the American glass collection continues to expand. Probably the first American glass in the Museum collection was acquired by Mr. Libbey in 1916 when

Pair of vases. Aquamarine glass, opaque white loopings, aquamarine and amber stem and foot. Ht. 8⅞" and 9 3/16". South Jersey, about 1850. In the hollow knop of each vase is a silver half-dime, dated 1840 and 1849.

he purchased the renowned Edwin Atlee Barber Collection and presented it to the Museum. Fifty-five choice pieces of American glass were acquired in 1959 from the George McKearin Collection, generally regarded as the most famous private collection of American glass. Since the Museum's founding in 1901, the glass collection has illustrated with rare and attractive objects the glassmaker's craft as it grew from humble beginnings in Jamestown.

Millard F. Rogers, Jr.

Decanter and two Masonic glasses. Clear glass, American eagle wheel-engraved on the decanter and Masonic emblems wheel-engraved on the glasses. Decanter ht. 11⅛″, lower glass ht. 4″, upper glass ht. 4⅛″. Probably Amelung, New Bremen Glass Manufactory, Frederick, Maryland, about 1785-1795.

Goblet. Grey glass, wheel-engraved inscriptions: (obverse) G. F. Mauerhoff (reverse) New Bremen. State of Maryland. Frederik County. 1792. Ht. 7⅞″. John Frederick Amelung, New Bremen Glass Manufactory, Frederick, Maryland, 1792.

Milk pan. Deep clear green glass, folded rim. Diam. 11¼". Albert Gallatin, New Geneva Glassworks, New Geneva, Pennsylvania, about 1800.

Flask. Light blue glass, blown-in-mold, with designs of (obverse) Liberty figure and inscription LIBERTY in a scroll; (reverse) a log cabin, pump, tree and gate and inscribed LIBERTY. Ht. 7¼". Unknown glassworks, early 19th century. Very rare, only example known.

Flask. Blue-green glass, blown-in-mold with designs of (obverse) bust of George Washington beneath inscription THE FATHER OF HIS COUNTRY; (reverse) bust of Zachary Taylor and inscription I HAVE ENDEAVOUR'D TO DO MY DUTY. Ht. 8⅛". (McKearin G I-43). Dyottville Glassworks, Philadelphia, Pennsylvania, about 1847-1850.

Flask. Light green glass, blown-in-mold with designs of concentric rings surrounding the American eagle (obverse and reverse). Ht. 7⅜". (McKearin G II-76). Possibly Keene (Marlboro St.) Glassworks, Keene, N. H., about 1825.

Decanter. Dark purple glass, blown-three-mold (McKearin pattern G II-7). Ht. 8¾″. Attributed to Keene (Marlboro St.) Glassworks, Keene, N. H., about 1812-1835.

Flask. Clear glass, blown-in-mold with designs of (obverse) American eagle and date (1829) and (reverse) Masonic arch and emblems. Ht. 6$^{3}/_{16}$″. (McKearin G IV-22). Perhaps Keene (Marlboro St.) Glassworks, Keene, N. H., 1829. Very rare, only example known.

Bottle. Light blue glass, blown-in-mold with designs of (obverse) Jenny Lind and inscription JENY LIND and (reverse) a glass factory. Ht. 9½″. (McKearin C I-104). Ravenna Glassworks, Ravenna, Ohio, about 1850-1860.

Flask. Greenish-yellow glass, blown-in-mold, "Pitkin" type. Ht. 6⅛″. About 1800.

Vase. Aquamarine glass, free-blown with threading decoration. Ht. 8⅞". Unknown New York State glassworks, early 19th century.

Bottle. Milky green glass, blown-three-mold (McKearin pattern G II-6). Ht. 8⅛". Kent Glassworks, Kent, Ohio, early 19th century.

Footed bowl. Aquamarine glass, with lily-pad decoration. Diam. 14⅜". Redwood Glassworks, Redwood, N. Y., about 1833-1850.
Pitcher. Light green glass, with lily-pad decoration (McKearin type II). Ht. 9¼". Unknown New York State glassworks, early 19th century.

Compote. Clear glass, pressed, Huber pattern. Ht. 8¼". New England Glass Company, E. Cambridge, Mass., about 1860. Gift of Hugh J. Smith, Jr., 1949.

Group of blown-three-mold glass. Pitcher. Clear glass, (McKearin pattern G V-12). Ht. 6¼″. Unknown glassworks, about 1812-1835. *Bowl.* Clear glass. (McKearin patterns G II-18 and G III-5). Ht. 5¾″. Probably Boston and Sandwich Glass Company, Sandwich, Mass., about 1825-1835. *Celery glass.* Clear glass. (McKearin pattern G III-34). Ht. 5¾″. Unknown glassworks, about 1812-1835. *Pitcher.* Clear glass. (McKearin pattern G IV-7). Baroque and Arch motifs. Ht. 7¼″. Perhaps Boston and Sandwich Glass Company, early 19th century. *Celery glass.* Clear glass. (McKearin pattern G II-18). Ht. 8⅛″. Unknown glassworks, about 1812-1835.

Sugar bowl. Clear glass, blown-in-mold with diamond diapering and vertical ribs. Ht. 5⅜″. New England Glass Company, E. Cambridge, Mass., about 1820.

Sugar bowl. Clear glass, blown-in-mold with diamond diapering and vertical ribs. Ht. 5⅜″. New England Glass Company, E. Cambridge, Mass., about 1820.

Sugar bowl. Peacock blue glass, pressed with Gothic Arch pattern. Ht. 5¼″. Probably Boston and Sandwich Glass Company, Sandwich, Mass., about 1840-1850.

Salt cellar. Clear glass, pressed lacy form. Length 3″. Unknown glassworks, about 1840.

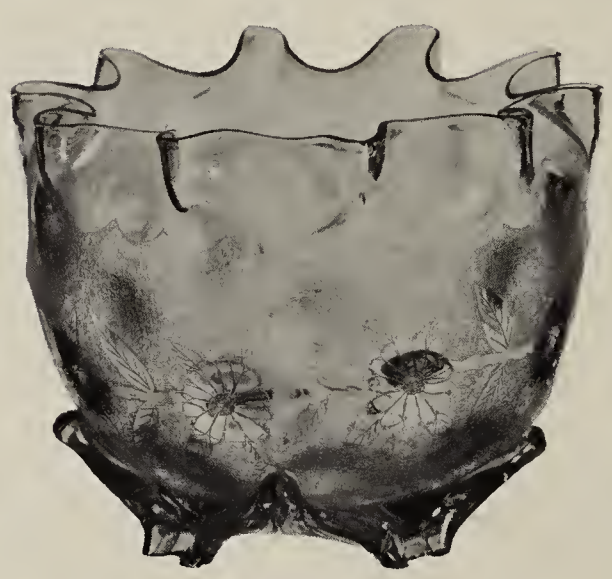
Compote. Clear glass, cut in flutes, strawberry-diamond and scallops. Ht. 7⅝″. New England Glass Company, E. Cambridge, Mass., about 1872-1876.

Group of early cut and engraved glass. Celery glass. Clear glass, cut with strawberry-diamond and fan motif. Ht. 7¾". Pittsburgh area, about 1835. *Tumbler.* Clear glass, cut with strawberry-diamond, fan and vase motifs, with sulfide portrait of George Clinton (1739-1812, Vice President of the United States of America and Governor of New York) in base. Ht. 3½". Bakewell, Page and Bakewell Glassworks, Pittsburgh, about 1825. *Footed bowl.* Clear glass, engraved with frieze of flowers and leaves. Diam. 8¼". Pittsburgh area, about 1825-1840. *Vase.* Clear glass, free-blown and pattern molded with engraved festoons. Ht. 7¾". Pittsburgh area, about 1800-1835. *Vase.* Clear glass, free-blown and pattern molded with engraving. Ht. 8¼". Amelung type, perhaps Pittsburgh area, early 19th century.

The Libbey Punch Bowl. Clear glass, cut with star and diamond pattern. Diam. 25″ (bowl); ht. 4⅛″ (glasses). Libbey Glass Company, Toledo, Ohio. Cut by John Rufus Denman, 1903, especially for the St. Louis World's Fair of 1904. The bowl and foot weighed 143 pounds before cutting; the bowl's capacity exceeds 10 gallons. Gift of Owens-Illinois Glass Company, Toledo, 1946. 40 qts. milk

Vase. Light ruby glass with white overlay cameo technique. Ht. 9″. Probably by Joseph Locke, New England Glass Company, E. Cambridge, Mass., 1885. Gift of Owens-Illinois Glass Company, Toledo, 1951.

Bowl. Light amber glass with engraved floral band on etched ground, Pomona. Diam. 5¼″. New England Glass Company, E. Cambridge, Mass., 1885-1888. Gift of Marie W. Greenhalgh in memory of Alice Libbey Walbridge and William S. Walbridge, 1958.



Paperweight. Clear glass, yellow rose and green leaves. Ht. 3⅜″. New England Glass Company or Whitall, Tatum and Co., Millville, New Jersey, late 19th-early 20th century. Gift of C. J. Wilcox, 1927.

Vase. Cream to light pink glass, Burmese. Ht. 4½″. Made by John Liddell, Mt. Washington Glassworks, New Bedford, Mass., about 1885. Gift of Alexander K. Liddell and Christine D. Newth, 1954.

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